



### Program 036 Notes

**Luis Duncker Lavalle (PER, 1916): *El picaflor y la doncella desconsolada*.** Luis Duncker Lavalle wrote attractive piano pieces in a semi-popular style, of which some were inspired by *mestizo* folk music genres, but others were not. In this latter category are works that he very skillfully elaborated, including *El picaflor* (the hummingbird), which is also considered to be one of the most difficult pieces of that period.

- Alberto Ureta, piano. “Música clásica peruana, vol. 2,” Alma Musik.

**Cergio Prudencio (BOL, 2003): *Arcana*.** Born in 1955, Prudencio studied composition and orchestral conducting in his country’s Catholic University. One of his most important contributions to Bolivia’s musical life is his creation of an experimental orchestra that consists of native instruments, which mixes ancestral musical resources with a contemporary esthetic. He has also worked in several roles related to cultural development as a highly placed official of the Bolivian national government.

- Jaime González, oboe. “None,” None.

**\*Marcelo Beltrán (ECU, 2000): *Tormenta*.** This is a programmatic work in a minimalist style that seeks to audibly describe a typical April thunderstorm in Quito, Ecuador. Due to its high altitude—about 9300 feet above sea level—these storms, though sometimes violent, last only a short amount of time. The work begins with the imitation of distant thunder that is becoming ever nearer.

- Walter Aparicio, piano. “None,” None.

**\*Jorge Oviedo (ECU, 2013): *Suite volcánica*.** In an interview conducted the day before this work’s first performance, Jorge said that the four sections of this piece are meant to musically represent four volcanoes, Quilindaña, Sincholagua, Cotopaxi and Antisana, which are all visible from his home near Quito. He also said that you may hear some influence of Mahler in this composition.

- Manassas Symphony Orchestra / James Villani. “None,” none.

**\*Gonzalo Garrido-Lecca (PER, 2007): *Sonatina for flute and piano, III, Agitato scherzando*.** In this four-movement work, the composer seeks to amalgamate popular dance rhythms from Latin America’s diverse musical heritage with several traditional and contemporary techniques of classical music.

- Jessica Warren, flute; Kuang-Hao Huang, piano. “None,” None.

**L. H. Salgado (ECU, 1933): *Atahualpa, II, “La fiesta del sol.”*** The quadricentennial of Atahualpa’s death inspired Salgado to compose a three-movement work for concert band. This is an interesting piece that combines a fully fleshed-out approach to musical indigenism with quasi-Wagnerian *leitmotifs* that represent people, places and events. Premiered in Quito in 1933, this work was almost performed by the U.S. Marine Band in 1941. But, the open-air concert got rained out.

- Quito Municipal Band / Jorge Oviedo. “None,” None.

**Eduardo Caba (BOL, 1934): *Aires indios, IV*.** The six movements of this piece largely cemented Caba’s international reputation as a composer. It features abundant pentatonicism, which is a compositional technique used by many to emulate the melodic characteristics of so-called folk music. There are other “modern” sounding devices, such as using two or more tonalities at the same time or building chords with added notes.

- Walter Aparicio. “Piano Music of Bolivia,” MSR Classics.

\***Jorge Oviedo (ECU, 2016): *Cuniburo***. Northeast of present-day Quito, along the path between the fortress of Quitoloma and the Pambamarca volcano there is an energetic place of healing. The inhabitants of this region come to this place to petition the gods of Andean cosmovision for help and protection. Indeed, countless ancient legends are told about the presence of protective elves who, dancing at the ends of the rainbows that would appear around the foothills of the Cayambis Volcano, celebrated life, harvests and abundance. This work is a musical retelling about the festival of life that is celebrated throughout the Andean highlands.

- Tushpar percussion ensemble. “None,” None.

\***Sadiel Cuentas (PER, 2020): *Dos viñetas andinas***. Cuentas studied composition in Peru’s National Conservatory with Enrique Iturriaga and Dante Valdéz. A number of his works have been recognized in various composition competitions. Cuentas is also the author of a book chapter on Peruvian composer César Bolaños.

- Brass quintet and timpani. “None,” None.

\***Nilo Velarde (PER, 2009): *Del mar y sus orillas***. This septet for mixed winds, strings, piano and percussion is inspired in the recordings of ambient sounds at a beach in northern Peru. Its formal structure develops around the idea of the interaction between a person and his surroundings, in a type of journey or farewell ritual.

- Ensemble de Música Contemporánea Simón Bolívar / Alfredo Rugeles. “None,” None.

\***Iván Salazar (ECU, 2018): *Sueño extraviado, I, “Blurred Memory” & II, “Rítmico.”*** Born in 1983, Salazar holds a master’s degree in composition from the University of British Columbia. As a composer, his music has garnered special distinction both in his country and abroad. In 2020, for example, his wind quintet, *Danzas de Chakana*, received an honorable mention in the Cayambis Institute’s first international composition competition.

- Laura Trainini, flute. “None,” None.

\***Daniel Cueto (PER, 2012): *Tuhuayo***. For many years, music has been used to imitate the sound of cheerful little birds. But what Daniel wants to know, is what would happen if we decided to start exploring other birds through the flute. Indeed, how about a bird from the Peruvian jungle? The *tuhuayo*, for example, a fairly large bird—about 12 inches in size—that flies only to catch its prey. Otherwise, it prefers to remain on the ground. In fact, it lays its eggs there without even making a nest, where it rests during the day.

- Laurel Zucker. “Inflorescence V,” CD Baby.

**Carlos Enrique Pasta (PER, 1875): *Atahualpa, Act I, “Invocazione al Sole.”*** This opera was premiered later that year in Genoa. Its first performance in Peru occurred on Nov. 1, 1877. Atahualpa, the last Incan emperor, was captured by the Spaniards in 1532. In 1533, he escaped being burned at the stake by agreeing to be baptized into the Catholic faith. Instead, he was strangled with a garrote.

- Orquesta Sinfónica y Coro Nacional del Perú / Manuel López-Gómez. “Atahualpa,” Universal Music Italia.

**Theodoro Valcárcel (PER, 1940), *Concierto indio, IV, Danzante.*** Valcárcel studied at the Milan Conservatory, and in Barcelona was a pupil of Felipe Pedrell. Returning to Peru in 1920, eight years later he won a national prize in composition. He composed a number of folk songs, two ballets, a violin concerto, a variety of orchestral works and several chamber pieces.

- Württembergische P. R. / G. Castagna. “Fiesta criolla,” Chandos.

**Anonymous (1631), “Hanacpachap cussicuinin.”** This processional hymn to the Virgin Mary in the Quechua language was published by Juan Pérez de Bocanegra, making it the earliest work of vocal polyphony printed in the New World. Its style is largely that of contemporaneous European sacred music.

- Ex Cathedra / Jeffrey Skidmore. “New World Symphonies,” Hyperion.